

1943) of the Cathedral Men's Bible Class and presented by that group. Note their flag, and that of the Mission to Seamen here.

-James Powell & Sons Ltd.
(Whitefriars)

No. 20. **Two Eastern Fathers: St. John Chrysostom and St. Basil**

Two Kings: St. Oswald and St. Edward the Confessor (1969)

-Robert Macausland Ltd. Toronto

No. 21. **St. Michael, The Blessed Virgin Mary and Child (1909)**

(Note that the Christ Child has a serpent underfoot — in fulfillment of the prophecy of Eden, "The seed of the woman should bruise the serpent's head".)

This window is in memory of Aubrey George Spencer (born 1795), first Bishop of the Cathedral. It was a gift of the Church of England Temperance Society (Cathedral Branch). It incorporates the Badge of that Society and commemorates the successful termination of 70 years of aggressive temperance work in the diocese.

-Messrs. C. E. Kempe & Sons (London)

No. 22. **The Te Deum Window (1952)**

The subject is the Te Deum. In the centre light is the figure of Our Lord in Glory with Cherubim and Seraphim, with the Holy City at the apex. Below the figure of Our Lord are small subjects of the Crucifixion and the Virgin and Child.

In the tops of the side lights are Worshipping and Praising Angels, while in the lights adjacent to the central ones are figures of the four Archangels. Below the latter are two angelic figures with circles showing symbolism of the Six Days of Creation. In the outer lights are the emblems of the four Evangelists.

In the lower portions of the four side lights are depicted figures representing the Prophets, Martyrs, Apostles and Holy Church as follows: — First light: St. Alban and St. Elizabeth with Isaiah and St. John below. Second light: St. Peter and St. Paul. Fourth light: St. Anne and St. Stephen. Fifth light: St. Hilda of Whitby and St. Augustine of Hippo with St. Nicholas and St. Agnes below.

The bases of the four lights are filled with small subjects of the Annunciation, the Nativity, the Mater Dolorosa and the Resurrection, respectively.

(In memory of Joseph Outerbridge, Kt., 1843-1933 and Maria, his wife, 1863-1943).

-James Powell & Sons Ltd. (Whitefriars)

No. 23. **St. John the Baptist and Baptism of Christ (1908)**

This window was given by the Cathedral Men's Bible Class to commemorate the then Lord Bishop, Llewellyn Jones. Note at the base the exquisitely done minute work in Jones' coat of arms and mitre.

-Messrs. C. E. Kempe & Sons (London)

No. 24. **St. Stephen, Charge to St. Peter on the Seashore (1924)**

This is known as the Bishop Kelly Window (James Butler Knill Kelly, Bishop from 1876 to 1877). It is interesting to note the following quotation from the Diocesan Magazine of December 1924, concerning this particular window:

"So long as this firm is in existence, there is no risk of the Cathedral being disfigured as so many churches have been spoilt by different men in succeeding years putting in stained glass — sometimes unsuitable and often very bad."

-Messrs. C. E. Kempe & Sons (London)

No. 25. **St. Thomas, Confession of St. Thomas: St. Mark (1969)**

Presented by one of his former choir boys, this window is in memory of Canon H. B. Cartwright and his leadership in restoring the nave during 1899-1905.

-James Powell & Sons Ltd.
(Whitefriars)

No. 26. **St. Luke, Supper at Emmaus (1907)**

This window was dedicated by "the loyal sons of the mother country" — "Giving thanks to god for mercies vouchsafe to the English nation."

Messrs. C. E. Kempe & Sons (London)

No. 27. **St. John the Evangelist, Angels and Holy Women at the Sepulchre (1907)**

In memory of Agnes Elizabeth Whiteway Pilot and her fellow workers in the service of the Church with the Diocese.

-Messrs. C. E. Kempe & Sons (London)

No. 28. **St. Matthew, Appearance to St. Mary Magdalene (1907)**

-Messrs. C. E. Kempe & Sons (London)

No. 29. **Vacant. (Great window in north transept)**

A magnificent example of complex tracery.

No. 30. **Porch (1905)**

This window is in memory of the contributions made by John Sawyer, an Englishman, carpenter in the Imperial Civil Service. Amongst his many other acts of service, Mr. Sawyer bequeathed money for the purpose of forty loaves of bread annually on the Feast of St. John the Evangelist, to be distributed to forty needy widows of the city. He should also be remembered for he was a benefactor of education in that he bequeathed a gift to support annually a boy at Bishop Feild College, indeed a rarely found act in the late 19th century.

-Messrs. C. E. Kempe & Sons (London)

No. 31. **Porch (1979)**

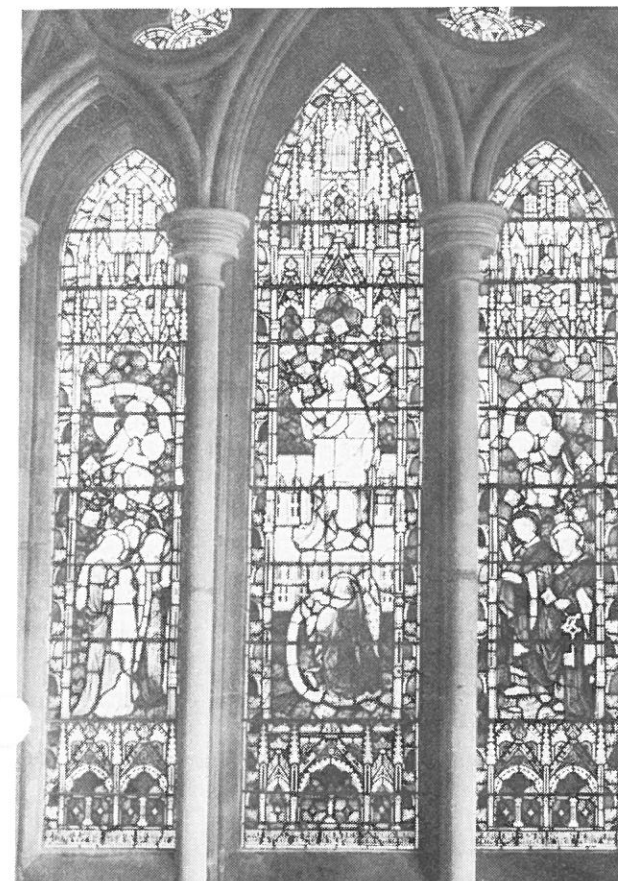
This window is in memory of Mae and Stuart Manuel, and is the gift of their family.

-Theo. Lubbers Studio, Montreal, P.Q.

"It is a little thing, glass is; that is until there isn't any"

—Mark Twain.

A Guide To The Stained Glass



THE RESURRECTION

*Cathedral of St. John The Baptist
St. John's, Newfoundland
Diocese of Eastern Newfoundland
and Labrador
of the
Anglican Church of Canada*

The windows of Byzantine churches had glazing, and apparently from the beginning that was true. Begun in 532, Hagia Sophia, at Constantinople incorporated windows filled with pierced marble frames enclosing panes of glass. Gothic architecture began in France, and so too did the practice of installing windows of stained glass. You see, stained glass is a part, an integral part, of gothic construction. For it made possible walls that "give off light," despite their massive size.

The beginning of stained glass — more appropriately 'coloured glass' — dates from the 11th or 12th century A.D. — the earliest surviving specimens being found in Europe.

Around the year 1000 A.D. figurative designs were appearing in windows. The chronicles of Reims' St. Remy (905 A.D.) tell us that the windows "told stories," and the Abbot Suger of St. Denis, who rebuilt his abbey during 1137-1143 and kept voluminous and detailed records of the plans and progress, noted the windows were "picture Bibles."

We must remember that the period of the first flourishing of stained glass art was a period of great illiteracy. The coloured windows were not merely symbolic, they told the age-old truths of the Bible stories which the people could not read.

Our Cathedral Church is truly blessed with beautiful examples of the art form known as stained glass. In the lower reaches of the Church some thirty-one windows can be identified, five of which are vacant of stained glass.

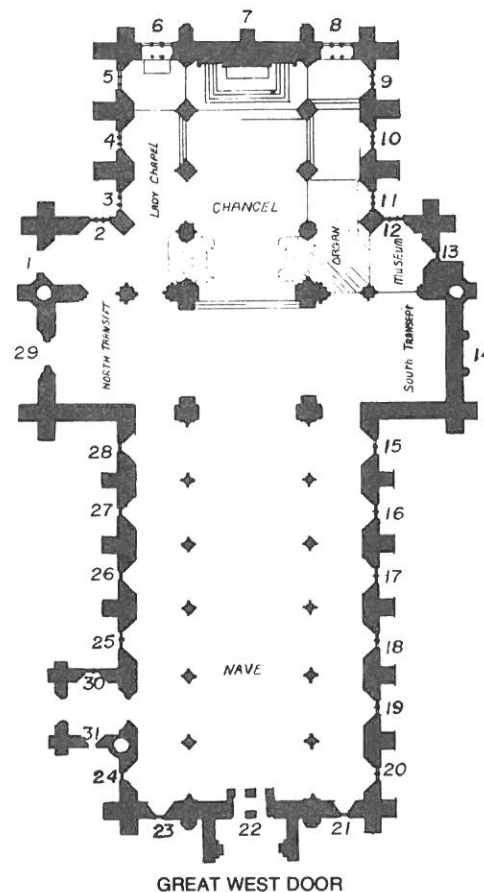
Only one of the stained glass windows predates the great fire of 1892. We know little about what the windows prior to the destruction caused by the fire looked like or illustrated, but if the others were anything like that one that did survive, they must truly have been magnificent.

Many styles, the work of some of the greatest artists working in stained glass over the century now closing, are represented in the windows that even now Praise God and the eternal story as you stand in their midst.

The following is a brief description to identify each window in accord with the master plan as indicated in the diagram.

- No. 1. **Annunciation of the Blessed Virgin Mary (1898)**
-Messrs. C. E. Kempe & Sons (London)
- No. 2. **Worship of the Kings. (1898)**
(Memorial of Queen Victoria's Diamond Jubilee)
-Messrs. C. E. Kempe & Sons (London)
- No. 3. **Gethsemane. (1972)**
-Whippell Mowbray, Exeter, England.

PLAN OF WINDOWS



- No. 4. **Pilate and Judgment Hall. (1953)**
(a) Betrayal
(b) Pilate washes his hands
(c) Christ bearing his cross
(In memory of Jacob Brinton, forty-two years a priest at the Cathedral)
Given by the Cathedral Men's Bible Class.
-James Powell & Sons,
(Whitefriars) Ltd.
- No. 5. **Ecce Homo. (1907)**
("Behold the man" — John 19:4)
Gift of the Rt. Hon. Sir William Whiteway, K.C.M.G., D.C.L.
-Messrs. C. E. Kempe & Sons (London)
- No. 6. **Crucifixion. (1904)**
(a) St. Mary
(b) The Crucifixion
(c) St. John
(In memory of Elizabeth, wife of Bishop Llewellyn Jones) Gift of the Churchwomen of the Diocese
-Messrs. C. E. Kempe & Sons (London)

- No. 7. **Tree of the Church. (1911)**

God the Father, with the Holy Spirit in the form of a dove above, St. Peter on his right and St. Paul on his left. In lowest range, St. John the Baptist holding the Paschal Lamb. On his left stands a bishop holding a model of the Cathedral. A. C. Hunter presumed this to be Bishop Feild.

Given by General Subscription.

-Messrs. C. E. Kempe & Sons (London)

- No. 8. **The Resurrection. (1889-1892)**

The only window to survive the Great Fire of 1892. (In memory of George Johnston Hayward, 1798-1884).

-Lavers & Westlake

- No. 9. Vacant

- No. 10. **Queen Victoria Window. (1903)**

"This window is dedicated by an Englishwoman"

-Messrs. C. E. Kempe & Sons (London)

- No. 11. Vacant (Behind the organ pipes)

- No. 12. Vacant (Located in the Museum)

- No. 13. **St. Anne and her Daughter, The Blessed Virgin Mary. (1981)**

In memory of John Bolt Marshall. Gift of his wife, Nancy Marshall.

-Theo. Lubbers Studio, Montreal, P.Q.

- No. 14. Vacant, but referred to as "The Fishermens Window"

The Church teachers had made an appeal calling for such a window, the design to be scenes of fishing in Lake Gennesaret (Luke 5:1), as was suggested by Bishop Jones. The proposed name of the window reflects the hope that the monies for its construction would be in the form of contributions from individual fishermen.

- No. 15. **Two Patriarchs: Moses and Noah**
Two Early Theologians: St. Anselm and St. Jerome (1909)

-Messrs. C. E. Kempe & Sons (London)

- No. 16. **Two Patriarchs: Joshua and Abraham (With Isaac)**
Two English Bishops: St. Paulinus and St. Aiden. (1913)

-Messrs. C. E. Kempe & Sons (London)

- No. 17. **Two Prophets: Isaiah and King David**
Two Martyrs: St. Aldan and St. Lawrence (1933)

-Messrs. C. E. Kempe & Sons (London)

- No. 18. **Two Prophets: Ezekiel and Daniel**
Two Confessors: St. Columba and St. Nicholas (1951)

-James Powell & Sons Ltd.
(Whitefriars)

- No. 19. **Two Church Fathers: St. Gregory and St. Jerome**
Two Virgin Martyrs: St. Catherine and St. Cecilia (1943)

Dedicated in commemoration of the Jubilee (1893-